

IMPRESSIONS

FROM

MOUNT ATHOS

FOR VIOLIN, FRENCH HORN AND PIANO



CLIVE STRUTT

Cover Illustration: A view of Mount Athos from Pantocrator Monastery
photographed by Clive Strutt

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Contents

Prefatory Notes on <i>Athos Ethos</i> and <i>Impressions from Mount Athos</i> by the Composer	iv
1. Pèlerinage I: <i>The Well on the Way of the Bey</i> [6' 00"].....	1
2. Pèlerinage II: <i>Walking to the Hermitage</i> [4' 03"]	12
3. Nocturne: <i>St. George's Night on the Holy Mountain</i> (From the Tower of Koutloumousiou Monastery) [11' 00"].....	18
4. Threnody: <i>Monastic Funeral Cortège</i> (Vatopedi Monastery) [3' 44"].....	28

Prefatory Notes on *Athos Ethos* and Impressions from Mount Athos by the Composer



Composer Clive Strutt on a balcony at Pantocrator Monastery, Mount Athos

The composition of the Cycle of Seven Songs eventually titled *Athos Ethos* evolved over a number of years, and started on 6 May 2004 when I had a memorable visual and auditory experience at Koutloumousiou Monastery, in the middle of the night. At about 1.15 am I went to the bathroom which was situated high in a tower, with a window overlooking a magnificent view across the wooded wilderness towards the Holy Mountain itself. I wrote the following in my journal at the time:

I experienced possibly the most beautiful moment of my life — the full moon was high in the sky, & the landscape was divided into dark shadow between the monastery and the skyline of hills, and silvery misty light beyond — utter stillness and beauty. There was a background sound of running water in a river, & all the time a nightingale sang, with another bird [unidentified, but possibly another nightingale] — song of such unbelievable beauty that it touched me very deeply. I stood watching and listening, captivated, for 15 minutes. Just at one stage as I thought of going I saw a four-footed & be-tailed shadow flitting across the whitish flat roof below — a cat. It paused in the shadow of a structure protruding from the roof, & then ran on out of sight round the corner. Then, another cat did the same, following the first one! I returned to bed & meditated on what I had seen.

As a result of this experience I decided to try to embody it in a composition, and to

get a text of words I communicated the whole experience to Vincent Berquez, a French poet and painter resident in London who was also a member of The Friends of Mount Athos (FoMA). He has like myself also made visits to the Holy Mountain, and he wrote the poetic texts which embody the experiences that I had, and that I communicated to him. These I set to music for mezzo-soprano and piano, and entitled the work *Three Athonite Impressions*. We were hoping that perhaps a performance of the songs could be arranged, and as an addition to the project we enlisted another FoMA member, John Andrews from the USA, to create some short films embodying his impressions of the songs. The project expanded to seven songs, along with additional films, and I conceived the new title *Athos Ethos*. So far no public performance has materialised, but a performance of the *Three Athonite Impressions* was given in the home of the pianist Julian Jacobsen, and recorded, with the original intention that they should be a sample of the whole work to try to secure interest in getting sponsorship for the project. The additional four songs that go to make up *Athos Ethos* were settings of poems that Vincent had already written on his own account, and their titles and numbered positions in the sequence are:

No. I *A Week before Mount Athos*

No. III *Hermitage*

No. VI *A Night in Thessaloniki*

No. VII *A Week after Mount Athos*

These four songs had not been learnt by the performers, but the other three songs, which formerly comprised the *Three Athonite Impressions* before being included in the larger seven-song set *Athos Ethos*, are:

No. II *The Well*

No. IV NOCTURNE: *St. George's Night on the Holy Mountain*

No. V THRENODY: *Funeral at Vatopedi*

The well in No. II is a ruin on the ridge path not far from a monument known as Χέρρα (*Chera*) named after the two stone hands on two signs, one of which points to the path to Vatopedi Monastery and the other to the Bulgarian Monastery of Zographou. THRENODY: *Funeral at Vatopedi* was inspired by my being present at an actual funeral there of an elderly monk — specifically the procession from the *katholikon* to the cemetery and the interment (I was not present at the actual vigil or funeral service). The tolling of the single bell during the cortège is reproduced in the piano part. The inspiration for No. IV has already been described above.

The recording was made on 3 May 2012 in the flat at Falcon Wharf, Lombard Road, Battersea (in London) belonging to the pianist Julian Jacobsen, with the soprano Alice Privett.

It was in 2019 that an opportunity arose for me to compose a **TRIO for French Horn, Violin, and Piano** — the same instrumentation as was used by Lennox Berkeley, my composition professor at the Royal Academy of Music between 1961 and 1964 - for his own piece, and I decided to make a transcription of four of the songs from *Athos Ethos*: nos. II, III, IV, and V mentioned above. The titles were amended as follows:

1. Pèlerinage I: *The Well on the Way of the Bey*
2. Pèlerinage II: *Walking to the Hermitage*
3. Nocturne: *St. George's Night on the Holy Mountain* (From the Tower of Koutloumousiou Monastery)
4. Threnody: *Monastic Funeral Cortege* (Vatopedi Monastery).

Clive Strutt

1. Pilgrimage I: "The Well on the Way of the Bey"

Un poco allegro (mm ♩ = 72)

Handwritten musical score for Violin (Vn.), Horn (Hn.), and Piano (Pf.) parts, measures 7 through 12. The score is in 3/4 time and D major. Dynamics include *mf*, *f*, *dim.*, *p*, *mp*, and *simile*. Pedal markings are present at measures 7 and 12.

-2-

Handwritten musical score for Violin (Vn.), Horn (Hn.), and Piano (Pf.) parts, measures 13 through 19. The score continues in 3/4 time and D major. Dynamics include *cresc.*, *mf*, *dim.*, *mp*, *p*, *pp*, *f*, and *dim.*. Pedal markings are present at measures 13, 15, 17, and 19. Measure 13 includes the instruction "normale". Measures 15 and 17 include the instruction "Un poco ritenuto...?". Measure 19 includes the instruction "A Tempo".

Handwritten musical score for measures 25-30. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 25: Vn. starts with *mp*, *Sul D, A*, and *cresc.*. Hn. has *sfp*. Pf. has *mp* and *cresc.*.

Measure 26: Vn. has *Sul A, E*. Hn. has *sfp*. Pf. has *mp* and *cresc.*.

Measure 27: Vn. has *Sul D, A*. Hn. has *sf*. Pf. has *mp* and *cresc.*.

Measure 28: Vn. has *pp*. Hn. has *sf*. Pf. has *mp* and *cresc.*.

Measure 29: Vn. has *pp*. Hn. has *sf*. Pf. has *mp* and *cresc.*.

Measure 30: Vn. has *pp*. Hn. has *sf*. Pf. has *mp* and *cresc.*.

Handwritten musical score for measures 31-35. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 31: Vn. has *mp*. Hn. has *mp*. Pf. has *mp* and *cresc.*.

Measure 32: Vn. has *mp*. Hn. has *mp*. Pf. has *mp* and *cresc.*.

Measure 33: Vn. has *mp*. Hn. has *mp*. Pf. has *mp* and *cresc.*.

Measure 34: Vn. has *mp*. Hn. has *mp*. Pf. has *mp* and *cresc.*.

Measure 35: Vn. has *mp*. Hn. has *mp*. Pf. has *mp* and *cresc.*.

Handwritten musical score for measures 36-40. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 36: Vn. has *dim.*. Hn. has *dim.*. Pf. has *dim.*.

Measure 37: Vn. has *dim.*. Hn. has *dim.*. Pf. has *dim.*.

Measure 38: Vn. has *dim.*. Hn. has *dim.*. Pf. has *dim.*.

Measure 39: Vn. has *dim.*. Hn. has *dim.*. Pf. has *dim.*.

Measure 40: Vn. has *dim.*. Hn. has *dim.*. Pf. has *dim.*.

Handwritten musical score for measures 41-45. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 41: Vn. has *pp* and *cresc.*. Hn. has *pp*. Pf. has *pp* and *cresc.*.

Measure 42: Vn. has *pp* and *cresc.*. Hn. has *pp*. Pf. has *pp* and *cresc.*.

Measure 43: Vn. has *pp* and *cresc.*. Hn. has *pp*. Pf. has *pp* and *cresc.*.

Measure 44: Vn. has *pp* and *cresc.*. Hn. has *pp*. Pf. has *pp* and *cresc.*.

Measure 45: Vn. has *pp* and *cresc.*. Hn. has *pp*. Pf. has *pp* and *cresc.*.

-5-

49

Vn. *mp cresc. ... f dim. molto ... pp* *p cresc. ... mf* *Sul G*

Hn. *mp cresc. ... f dim. molto ... pp* *un pochino cresc. ... mf*

Pf. *mp cresc. ... f* *pp* *poco cresc. ... p* *dim. ... pp* *3 misterioso*

Una corda Ped. *Tre corde* *Sul A*

55

Vn. *Sul G (pp)* *cresc. ... mp* *f*

Hn. *p cresc. un poco ...*

Pf. *p cresc. ... mp*

-6-

60

Vn. *(4)* *Sul G mf* *Sul A cresc. f* *Pizz*

Hn. *mp cresc. ... f dim.*

Pf. *f dim. ... mf* *cresc. ... f dim.*

66

Vn. *Arco* *dim. ... mf* *Pizz* *Arco* *lunga breve* *p sotto voce* *Pizz* *Arco*

Hn. *(dim.)* *mp* *morendo* *lunga breve* *p sotto voce*

Pf. *(dim.)* *pp* *lunga* *lento*

Ottava bassa

72

-7-

Vn. *mp* *f* *pp subito* *p*

Hn. *cresc.* *mp* *pp subito*

Pf. *cresc.* *f* *pp subito*

6=4

77

Vn. *f* *Pizz* *Arco effz dim.* *p*

Hn. *f* *dim.* *p*

Pf. *cresc.* *loco* *ffz* *dim.* *p*

85

-8-

Vn. *cresc. poco a poco* *ff* *dim.* *mp* *p* *poco cresc.* *mp*

Hn. *cresc. poco a poco* *ff* *mp* *p*

Pf. *cresc. poco a poco* *ff* *mf* *p* *cresc. poco a poco*

90

Vn. *Pizz* *Arco* *f dim. e rit.* *p* *trem. sul pont.* *lunga* *ppp cresc.*

Hn. *cresc.* *f dim. e rit.* *lunga* *lunga al niente*

Pf. *mp* *f dim. e rit.* *lunga al niente*

-9-

coll'arco normale

Adagissimo (m.m. $\text{♩} = 72$)

95

Vn. f pp subito mf cresc. f

Hn. pp cresc. f pp subito mf f

Pf. ff sub. pp mf f

Ottava bassa

(100)

Sul A, D

102

Vn. cresc. ff f dim. p

Hn. cresc. ff dim. f dim. p mf

Pf. cresc. f ff dim. p mf mp

Ped. *

-10-

109

Vn. Sul G --- p cresc. mp (con sordino)

Hn. mp dim. p mf

Pf. mp p mp mf

116

Vn. (con sord.) pp espress.

Hn. dim. p

Pf. pp

Ped. *

-11-

(123)

Vn.

Hn.

Pf.

Ped. *

sul D

(senza sord.)

Ottava bassa... 16va bassa...

-12-

Andante lentamente,
solenne e tranquillo

2. Pilgrimage II: "Walking to the Hermitage"

Vn.

Hn.

Pf.

6

cresc..... f

ancora più forte..... ff

meno f

ancora più forte..... ff

meno f

-13-

12

Vn. *mf* *dim.* *mp* *p*

Hn. *dim.* *mp* *dim.* *bb* *mf*

Pf. *mf* *mp* *mf* *mf*

19

Vn. *p cresc.* *mf* *cresc.* *ff*

Hn. *cresc.* *ff*

Pf. *p.* *cresc.* *ff* *Ped.*

-14-

24

Vn. *mf subito* *trmm*

Hn. *mf subito*

Pf. *mf subito*

30 *Pizz' Arco* *lunga* *gliss.* *A TEMPO dim.* *mf* *f*

Hn. *A TEMPO* *mf*

Pf. *colla parte* *A TEMPO* *un poco cresc.* *mf*

Molto meno mosso (m.m. $\text{♩} = 52$)

-15-

Handwritten musical score for measures 35-40. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 35: Vn. has a melodic line with a *gva* (glissando) and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *dim.* and *p*.

Measure 40: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *dim.* and *p*.

Handwritten musical score for measures 40-45. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 40: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *mf* and *un poco cresc.*.

Measure 45: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *mf* and *un poco cresc.*.

Handwritten musical score for measures 45-50. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 45: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *cresc.* and *f*.

Measure 50: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *cresc.* and *f*.

Handwritten musical score for measures 50-55. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 50: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *cresc.* and *f*.

Measure 55: Vn. has a melodic line with a *gva* and *loco* marking. Hn. and Pf. have accompaniment. Dynamics include *cresc.* and *f*.

-17-

55

Vn. *f* *mf* *cresc.* *f* *p*

Hn. *f* *mf* *cresc.* *f* *p*

Pf. *cresc.* *f* *m.d.* *cresc.*

59

Vn. *f* *ff*

Hn. *ossia* *ff*

Pf. *(cresc.)* *ff*

Ped. *8va* *Ped.*

-18-

3. Nocturne: "St. George's Night on the Holy Mountain"
(From the Tower of Koutloumousiou Monastery)

Adagio di molto (m.m. $\text{♩} = 108$)

16 va

fermata lunga

poco sf

Una Corda...

pp legato

(Tre Corde)

Una Corda, *Pedale*

Tre corde *Ped.*

6 16 va *gva* *loco*

(loco)

Handwritten musical score for a piano piece, measures 9-19. The score is written on two staves (treble and bass clef). Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The piece is marked 'pf.' (piano). The notation includes various notes, rests, and dynamic markings such as 'm.d.' (mezzo-forte) and 'm.s.' (mezzo-soprano). The piece concludes with a 'Una Corda' (soft pedal) marking and a 'Ped.' (pedal) marking.

14 i fermate
lungo di molto

Tre Corde Ped. *
Una corda Tre corde... Una corda... Tre corde Una corda Tre corde Una corda Tre corde Ped. *

21

CON SORD.
Tremolando

Violin (Vn.) and Horn (Hn.) parts, measures 20 and 21. Measure 20 shows rests for both instruments. Measure 21 shows a tremolo effect for the Violin and a sustained note for the Horn.

Handwritten musical score for a piece titled "Sua" and "Loco". The score is written on two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 8/8. The piece is marked "Sua" and "Loco". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a clear, legible hand.

Handwritten musical score for "Tren. Sul Tasto" by Chopin, measures 25-32. The score is for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 25: Vn. starts with a 12-measure rest, then plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *dim. niente*. Pedal: *Una corda*.

Measure 26: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

Measure 27: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

Measure 28: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

Measure 29: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

Measure 30: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

Measure 31: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

Measure 32: Vn. plays a half note G4. Hn. plays a half note G4. Pf. plays a half note G4. Dynamics: *pppp dolce*. Pedal: *Una corda*.

30 senza sord.

4/4

Un poco cresc. mf mp

Tre corde Una corda Tre corde Una corda Ped. Tre corde

34 SENZA SORD. mp (CON SORD.)

38

crescendo

crescendo

42 CON SORD. trem. ord. trem. Sul D med. ord. PIZZ.

Una corda --- Una corda Una corda

Ottava bassa (Tre corde) Tre corde Tre corde Ottava bassa

49

murmurando ma ben sentito: con
alcuna licenza, alla recitativo

Sul D

A Tempo
(senza sord.)

Colla parte

A Tempo

Colla parte

A Tempo

Ottava bassa

54

senza sord. gva

(loco)

trem. sul pont.

mod. ord.

dim. pp

CON SORD.

dim. p loco

Ottava bassa

60

mf cresc.

f

normale

cresc. mp cresc. ff mf sub.

67

mf cresc.

f

p sub.

mp

mf

dim. p

cresc. f

p sub.

Ottava bassa

Una corda

Handwritten musical score for measures 70-74. The score is written for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 70: Vn. has a tremolo (trm) and a dynamic of *pp*. Hn. has a dynamic of *mp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Una corda*.

Measure 71: Vn. has a dynamic of *pp*. Hn. has a dynamic of *mp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Tre corde*.

Measure 72: Vn. has a dynamic of *pp*. Hn. has a dynamic of *mp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Una corda*.

Measure 73: Vn. has a dynamic of *pp*. Hn. has a dynamic of *mp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Tre corde*.

Measure 74: Vn. has a dynamic of *pp*. Hn. has a dynamic of *mp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Una corda*.

Handwritten musical score for measures 80-86. The score is written for Violin (Vn.), Horn (Hn.), and Piano (Pf.).

Measure 80: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

Measure 81: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

Measure 82: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

Measure 83: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

Measure 84: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

Measure 85: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

Measure 86: Vn. has a dynamic of *pp*. Hn. has a dynamic of *pp*. Pf. has a dynamic of *pp*. A note in the Pf. part is marked *Silently depress key to sound overtone*.

nat. harm. art. harm. -27- normale

91

Vn. mp

Hr. mp mf cresc. f

Pf. mp cresc. loco mf dim. mp

ottava bassa

96

Vn. mf ff con alcune licenza dim. ppp

Hr. mf f sub. mf

Pf. cresc. f sf mf Colla parte Una Corda Ped. *

-28-

Andante lentamente e solenne assai (m.m. $\text{♩} = \text{♩} = 80$)

4. Threnody: "Monastic Funeral Cortège" (Vatopedi Monastery)

← d = d →

Vn. mf Sul G, D Sul D, A Sul A

Hr. mp sfz sfz sfz sfz

Pf. m.d. f m.g. sempre p cresc. m.d. sfz sfz

Ottava bassa

8

Vn. sf sf

Hr. sfz sfz sfz sfz mp f

Pf. loco sf sf

15

← d. = d →

Vn. *sf*

Hn. *sf*

Pf. *sf*

22

Sol 6, D ← d. = d →

Vn. *mp*

Hn. *cresc.*

Pf. *dim.* *mp* *cresc.*

29

trem.

mod. ord.

7=6

Vn. *cresc.* *mf* *f* *ff*

Hn. *mf* *p* *cresc.* *mf* *f* *ff*

Pf. *mf* *cresc.* *sf* *ff*

34

Vn. *sf*

Hn. *sf*

Pf. *sf*

38 *semplice*

Vn. *p* *cresc.* *f* *p subito* *mf cresc.* *ff*

Hn. *p semplice* *cres.* *f*

Pf. *p semplice* *cres.* *f* *p subito* *mf* *f* *ff*

47

Vn. *p* *f*

Hn. *f*

Pf. *sf* *f* *ff*

56

Vn. *Arco* *Un poco ritenuto* *Sim.* *mod. ord.*

Hn. *cresc.* *ff* *sfz* *lunga*

Pf. *cresc.* *ffz* *ottava bassa* *loco*

I. Pilgrimage I: "The Well on the Way of the Bey"

Un poco allegro (m.m. $\text{♩} = 72$)

-2-

39
Meno mosso
(m.m. $\text{♩} = 64$)

3. Nocturne: "St. George's Night on the Holy Mountain"
(From the Tower of Koutloumousiou Monastery)

-5-

Adagio di molto (m.m. $\text{♩} = 108$)
(con sord.)

Handwritten musical score for the first system, measures 1 through 51. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is Adagio di molto (m.m. $\text{♩} = 108$) and the performance instruction is (con sord.).

Measures 1-12: 12/8 time signature. Notes: 1, 9, 12, 1, 9, 4, 12, 3, 1, 1, 2.

Measure 13: 4/4 time signature. Notes: 1, 9, 3. Performance instructions: *Cue pf. gva*, *loco*, *CON SORD.*, *Tremolando*, *dim... niente*, *Tremolando sul tasto*, *pppp*.

Measure 29: 12/8 time signature. Performance instructions: *modo ordinario (sempre con sord.)*, *senza sord.*, *mp*.

Measure 37: 4/4 time signature. Performance instructions: *(CON SORD.)*, *CON SORD.*, *tremolando*, *mod. ord.*, *trem.*, *Sul D. mod. ord.*, *trem.*, *PIZZ.*.

Measure 51: 7/8 time signature. Performance instructions: *murmurando ma ben sotto: con alcune licenza alla rect.*, *Sul D.*, *A Tempo (senza sord.)*, *2*, *Volti*.

Handwritten musical score for the second system, measures 55 through 96. The score continues on a single staff with a treble clef and a key signature of one sharp (F#). The tempo remains Adagio di molto.

Measure 55: 4/4 time signature. Performance instructions: *SENZA SORD.*, *mp*, *mf*, *pp sub.*, *tremolando sul pont.*, *mod. ord.*.

Measure 67: 3/4 time signature. Performance instructions: *mf cresc.*, *f*, *p subito*, *gva*, *mp*.

Measure 70: 3/4 time signature. Performance instructions: *loco*, *trem. trem.*, *sim.*, *orig.*, *Sul G. tr.*, *pp*.

Measure 76: 3/4 time signature. Performance instructions: *f*, *mf*, *dim.*, *ppp*, *pp misterioso*.

Measure 83: 9/8 time signature. Performance instructions: *cresc.*, *mp*, *mf*, *cresc.*, *f*.

Measure 88: 7/8 time signature. Performance instructions: *PIZZ.*, *Arco*, *G.P.*, *nat. harm.*, *ant. harm.*, *mp*.

Measure 96: 7/8 time signature. Performance instructions: *mf*, *ff*, *con alcune licenza*, *dim.*, *ppp*.

Andante lentamente
e solenne assai (m.m. $\text{♩} = 80$)

4. Threnody: "Monastic Funeral Cortège" (Vatopedi Monastery)

Handwritten musical score for a Threnody. The score is written on a single staff in treble clef, 6/8 time. It begins with a 2-measure rest, followed by a 3-measure rest, and then a series of notes. The tempo is marked 'Andante lentamente e solenne assai (m.m. $\text{♩} = 80$)'. The score includes various dynamics such as *mf*, *sf*, *f*, *mod. ord.*, and *cresc.* There are also markings for 'Sul G, D', 'Sul D, A', and 'Sul A'. The score ends with a double bar line. Below the main staff, there are several empty staves for additional parts.



1. Pelerinage I: "The Well on the Way of the Bey"

Un poco a Negro
(m.m. $\text{♩} = 72$)

Handwritten musical score for French Horn, measures 1-47. The score includes dynamic markings (mf, f, mp, dim, sf, cresc., decresc.), articulation (accents), and tempo changes (A TEMPO, Meno mosso (m.m. $\text{♩} = 64$)). A large '2' indicates a repeat or second ending. The section ends with the instruction 'Volti'.

-2-

Handwritten musical score for French Horn, measures 58-120. The score includes dynamic markings (cresc., un poco, mp, f, dim., subito, p, ff), articulation (accents), and tempo changes (Adagissimo (m.m. $\text{♩} = 72$)). A large '3' indicates a repeat or third ending. The section ends with the instruction 'Quasi lontano'.

Andante lentamente,
solenne e tranquillo

2. Pelerinage II: "Walking to the Hermitage"

Handwritten musical score for 'Pelerinage II: "Walking to the Hermitage"'. The score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a tempo marking 'Andante lentamente, solenne e tranquillo'. The music features various dynamics including *pp*, *dim.*, *mp*, *f*, *ff*, *meno f*, *mf*, *cresc.*, *ff*, *legato*, *mf subito*, *A TEMPO*, *Molto meno mosso (m.m. = 52)*, *dim.*, *p*, *un poco cresc.*, *mf*, *cresc.*, *f*, *dim.*, *pp*, *f sub.*, *mf*, *f*, *ossia*, and *ff*. The score includes measure numbers 12, 21, 28, 38, 45, and 55. It also features a section marked 'A TEMPO' and 'Molto meno mosso (m.m. = 52)'. The piece concludes with a double bar line.

Adagio di molto (m.m. = 108)

3. Nocturne: "St. George's Night on the Holy Mountain"
(From the Tower of Koutloumousiou Monastery)

Handwritten musical score for 'Nocturne: "St. George's Night on the Holy Mountain"'. The score is written for a single melodic line on a grand staff. It begins with a tempo marking 'Adagio di molto (m.m. = 108)'. The music features various dynamics including *ppp dolce*, *cresc.*, *f*, *mf*, *Colla parte*, *A Tempo*, *CON SORD.*, *mp*, *pp*, *NORMALE (senza sord.)*, *cresc.*, *mp*, *ff*, *mf subito*, *FLUTTER*, *MOD. OR.*, *sfz p*, *dim.*, *ppp*, and *G.P.*. The score includes measure numbers 23, 37, 47, 54, 63, and 73. It also features a section marked 'CON SORD.' and 'NORMALE (senza sord.)'. The piece concludes with a double bar line.

Handwritten musical score for "The Rose Tree". The score is written on two staves: a treble staff and a bass staff. The treble staff contains the melody, which begins with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with various dynamics and articulations, including *mp*, *mf*, *cresc.*, *f*, *mf*, *f*, and *mf sub.*. The bass staff provides a simple accompaniment, primarily consisting of a single note (F#) held for the duration of the piece. The score is numbered 91 and 100 in the left margin.

Andante lentamente
e solenne assai (m.m. $\text{♩} = 80$)

4. Threnody: "Monastic Funeral Cortege" (Vatopedi Monastery)

Andante lentamente
e solenne assai (m.m. $\text{♩} = 80$)

4. Threnody: "Monastic Funeral Cortege" (Vatopedi Monastery)

The image shows a handwritten musical score for a piece titled "4. Threnody: 'Monastic Funeral Cortege' (Vatopedi Monastery)". The tempo and mood are indicated as "Andante lentamente e solenne assai (m.m. ♩ = 80)". The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of several staves of music, with measures numbered 13, 27, 31, and 40. The key signature is one sharp (F#). The time signature changes from 6/8 to 4/4 and back to 6/8. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mp, mf, sf, ff, cresc., decresc.). There are also performance instructions like "semplice" and "cresc.". The handwriting is in blue ink on white paper.

13

27

31

40

semplice

cresc.

ff

sf

mf

mp

p

Andante lentamente
e solenne assai (m.m. $\text{♩} = 80$)

4. Threnody: "Monastic Funeral Cortege" (Vatopedi Monastery)

This image shows a blank sheet of white music paper. It contains ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically from top to bottom, separated by small gaps. Each staff begins with a short vertical line on the left side, indicating where a clef or key signature would typically be placed. There is no musical notation or other markings on the page.

